

# "PILGRIM'S PROGRESS" ILLUSTRATED BY POSTER ARTISTS.

MODERN ART DEPICTS THE SCENES AND INCIDENTS OF BUNYAN'S GREAT RELIGIOUS EPIC.

A SUMPTUOUS WORK SOON TO BE ISSUED WITH QUAINT DRAWINGS BY THE BROTHERS RHEAD.



"The name of the Slough was Dispond."



"The name of the one was Timorous, and the name of the other Mistrust."



"He espied two Lions in the way."

## WAS MILTON'S "PARADISE LOST" PLAGIARIZED?

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THE translation into English of the Dutch drama of "Lucifer," by Vondel, the greatest of Dutch poets, reveals a startling analogy to Milton's "Paradise Lost" and throws a strong suspicion of plagiarism on one of the greatest of English poets. Not only are many words and phrases similar, but the whole plot and scheme of the poems are similar. The Dutch drama of "Lucifer" was published thirteen years before Milton put forth his "Paradise Lost," and it is known that Milton read Dutch and was familiar with Vondel's writings. The only possible inference is that Milton "borrowed" from the Dutch poet, and sought to justify himself for this very act when he wrote what has ever since been the plagiarist's apology, "To borrow and to better in the borrowing is no plagiarism."

AFTER two centuries of praise as the greatest piece of creative imagination ever produced, Milton's "Paradise Lost" is shown not to be original. A translation of the great Dutch poet Vondel, by Leonard C. Van Noyen, shows in a most surprising way where the general scheme of Milton's masterpiece was borrowed from. Even that famous line, "Better to reign in hell than serve in heaven," is but a paraphrase of the Dutch poet's stirring lines, "To be the first prince in some lower court is better than within the blessed light To be the second."

In his drama of "Lucifer," "To be the first prince in some lower court is better than within the blessed light To be the second."

Throughout the great epic of "Paradise Lost" similar parallels can be found almost without number. The Dutch poem of "Lucifer" was published thirteen years before "Paradise Lost." It is known that Milton could read Dutch and was familiar with Vondel's writings. A well-known quotation from Milton, "To borrow and to better in the borrowing is no plagiarism," now appears to be his own lame excuse for pilfering from his Dutch neighbor poet.

Besides the similarity in words and phrases between many passages of "Paradise Lost" and Vondel's drama of "Lucifer" there is a remarkable sameness of plot incident and character drawing. The fall of man furnishes the inspiration for both poems.

Milton's Satan corresponds almost exactly to Vondel's leading actor Lucifer. Satan, like Lucifer, is impressed with the beauty of Eve. Both are wounded by Michael, the grand marshal of Heaven's hosts, and both are hurled to eternal doom, where each becomes a horrible dragon. In the drama of "Lucifer" occurs the same battle scene, with almost identical episodes, that form so important a feature of "Paradise Lost." In both poems the devils are most ingenious to "make the worse appear the better reason." Both also describe a hellish conclave or pandemonium where the hero appears gigantic in his own infernal defiance.

Both Lucifer and Satan burst into a grand soul-revealing soliloquy, ending with the words, "All hope is past." In each poem also the conquering hero is met upon his return with hosannas of acclaim while there is a promise of the Paradise Regained.

The Dutch themselves rank this sublime creation of "Lucifer" as the greatest drama and poem of their language. The author makes no attempt to prove that Milton derived his ideas from it, but simply gives a list of parallels by which any one can satisfy himself on that subject. The volume is issued by the Continental Publishing Company, of New York.

### PARALLEL PASSAGES FROM PARADISE LOST, AND LUCIFER.

Throws his steep flight in many an airy wheel.  
—Book III., line 741.

II.

With fresh alacrity and force renewed  
Springs upward like a pyramid of fire.  
—Book II., lines 1,012-1,013.

III.

From off the boughs each morn  
We brush mellifluous dews and find the ground  
Covered with pearly grain.  
—Book V., lines 428-431.

IV.

I chanced  
Laden with fruit of fairest colors mixed  
Studdy and gold. I nearer drew to gaze  
When from the boughs a savory odor  
blown  
Grateful to appetite.  
—Book IX., lines 577-580.

V.

Down he descended straight; the speed  
of gods  
Time counts not, though with swiftest  
minute wings.  
—Book X., lines 59 and 90.

VI.

That mountain, as his garden would  
high raised,  
Upon the rapid current which through  
veins  
Of porous earth with kindly thirst up-  
drawn,  
Rose a fresh fountain and with many a  
hill  
Watered the garden.  
—Book IV., lines 226-230.

And wheels from sphere to sphere.  
—Act I., line 13.

II.

"He seems to them  
No more an angel but a flying fire."  
—Act I., line 22.

III.

I see the golden leaves all laden with  
Ethereal pearls—the sparkling silver  
dew.  
—Act I., line 35.

IV.

What sweet perfume exhale those rad-  
ant leaves  
Of that unfading. How alluring glim-  
That pleasant fruit with crimson at-  
with gold.  
Act I., line 36.

V.

"Downward sweeping through  
spheres I sink,  
That swift as arrows round their ce-  
tre whirl.  
The wheel of sense revolves within o-  
thoughts;  
Not with such speed as I beneath the  
moon and clouds dropped down."  
Act I., line 52.

VI.

"As far I saw a lofty mount emerge  
From which a waterfall—fount of fo-  
streams  
Dashed with a roar into the vale be-  
low."  
Act I., line 53.